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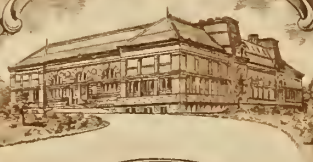

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THREE HUNDRED AND SEVENTY-FOUR EXAMPLES
OF THE WORKS

OF THE

Old Masters of Engraving the Best Contemporary Etchers, and the Most Famous Modern Mezzotint Engravers and Color Printers

FROM THE COLLECTIONS OF

Robert Newman Bolton
Mrs. E. B. Holden

and others

INCLUDING

SIGNED PROOF MEZZOTINTS IN COLORS BY S. ARLENT EDWARDS, SMYTHE, SYDNEY WILSON, AND F. G. STEVENSON; SIGNED PROOF ETCHINGS BY BRACQUEMOND, HEDLEY FITTON, FRANK BRANGWYN, AXEL H. HAIG, FELIX BUHOT, AND THEOPHILE CHAUVEL;

ENGRAVINGS BY DÜRER, ALDEGREVER, EDELINCK, NANTEUIL, DELAUNAY, AND OTHERS; ETCHINGS BY REMBRANDT, A FEW NEW YORK VIEWS, AND SOME RARE EARLY LITHOGRAPHS, BASKÉ WATER-COLORS

WITH A COLLECTION OF 116 POSTERS

TO BE SOLD ON THE EVENINGS OF

DECEMBER 19 AND 20, 1912

THURSDAY EVENING, AT 8:15 O'CLOCK, . .	Lots 1–180
FRIDAY EVENING, AT 8:15 O'CLOCK, . . .	Lots 181–374

ON EXHIBITION FROM DECEMBER 13TH

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE BRYANT 7990. NEW YORK.

Priced Copy of this Catalogue may be secured for $1.00.

Etchings, Engravings, and Color Prints

FROM THE COLLECTIONS OF

Robert Newman Bolton, Mrs. E. B. Holden,

and others

FIRST SESSION

Thursday Evening, December 19, 1912, at 8:15 o'clock.

ANCIENT AND MODERN PRINTS.

1. BAILLIE (CAPT. WM.), Etched head of an Old Man in the manner of Rembrandt; ANDERLONI, Head of Christ, proof; H. W. BATLEY, Queen Victoria and Prince Albert, signed proof etching; BECKETT, Queen Anne, mezzotint; and others. (14)

2. BEHAM (HANS SEBALD), Decorative design with a mask; GHISI, Neptune and another print; CARACCI, Madonna; VIRGIL SOLIS, Liberty in chains. Old engravings. (5)

3. BEATRIZET (NICOLAS), Apollo slaying the Python, B. 19, and Amorini in a wood, one weaving a garland, B. 30; PENCZ (G.), The Triumph of Eternity, B. 122, and the Triumph of Love, B. 117; WIERIX (J.), Christ Mocked, and Christ bearing the Cross. (6)

4. BRUNET-DEBAINES, Senate House, Cambridge, and The Burial of Wilkie after Turner; Etchings by CHAUVEL, CHAMPOLLION, and others; Old engraving of the Seals of CHARLES I and II; etc. (20)

5. EISSENHARDT (J.), Der Liebfrauenberg in Frankfurt, 1755, 4 copies; Der Römerberg in Frankfurt, 1754, three copies; a Street in Frankfurt, three copies. J. D. HARDING, original lithograph, a Marine Scene; GROZER, mezzotint of Viscount Duncannon after Reynolds; EARLOM, two aquatints after Cipriani and an etching after Claude; etc. (20)

6. FABRE (A.), A Janissary, etched by Ramus; COROT, Girl at a fountain, etched by Courtry; GAUCHEREL, Bibliothèque de Subiaco, and other etchings. (15)

7. HAMERTON (P. G.), Moonrise, etching; SARAH BERNHARDT, Young Girl and Death etched by Gaucherel; YALE (L. M.), Landscape; LEGROS, An Old Spaniard. (4)

HEINRICH ALDEGREVER.

Pupil of and influenced by Dürer, 1502-1558.

8. SUSANNAH DISCOVERED BY THE ELDERS. B. 30.
The Bad Rich Man carried off by Demons, B. 47; St. Luke, B. 59; the first two having slight repairs. (3 pieces)

9. THE PARABLE OF THE SAMARITAN, B. 40-43.
Complete set of the four plates. Good early impressions, but the last has been mounted. (4 pieces)

10. PARABLE OF THE SAMARITAN. B. 40 and 41.
Duplicates of the above. The first has a corner repaired. (3 pieces)

11. HERCULES AND ACHELAUS. B. 89.

P. M. ALIX.

French Engraver, famous for his color-printing, 1752-1809.

12. POPE PIUS VII.
Aquatint. A slight crease mark runs across the centre. PRINTED IN COLORS.

13. LYCURGUS.
Aquatint. PRINTED IN COLORS.

MICHEL AUBERT.

French Engraver, Paris, 1700-1757.

14. L'AMANT MAGNIFIQUE.
Engraved after Courtin. Eighteenth century line engraving with margins. Folio.

* With collector's stamp on the reverse.

FRANCESCO BARTOLOZZI.

Italian engraver, worked in England, 1728-1813.

15. SIR JOHN AUBREY.
Bust portrait. PROOF BEFORE ALL LETTERS. 4to.

16. MRS. ABINGTON AS THALIA.
After Cosway. Printed in red. PROOF BEFORE LETTERS.

17. LAMIA.
Charming stipple in brown. 4to.
* From the Private Collection of R. Ackermann, the famous London print dealer, with his stamp.

18. ANGELICA KAUFFMANN, after Reynolds.
Prometheus; Silvanus; and another. Stipple engravings printed in red. 4to. (4)

19. LOVE REJECTED, after Cipriani.
Printed in brown; and other subjects after Cipriani. (7)

20. ENGRAVINGS after Hamilton, Burney, etc. Some proofs. (9)

BARTOLOZZI SCHOOL.

21. HOPE AND CHARITY.
Designs for painted plaques. Stipple engravings printed in blue. Engraved on one sheet. Published by Ackermann, 1799.

FUKAWA BASKÉ

Contemporary Japanese Artist.

The following nine paintings are selections from his work in water-colors which has been well received in this country:

22. FUJI FROM SUZUGAWA: Signed.
Height, 16 inches; width, 23 inches

23. DISTANT FUJI: Signed.
Height, 11 1/2 inches; width, 19 inches

24. SHIBUYA BROOK: Signed.
Height, 14 inches; width, 21 inches

25. RETURNING WORSHIPPER: Signed.
Height, 22 inches; width, 16 inches

26. EARLY EVENING: Signed.
Height, 27 inches; width, 21 inches

27. COUNTRY BRIDGE: Signed.
Height, 16 inches; width, 23 inches

28. FUJI FROM GOTENBA: Signed.
Height, 14 inches; width, 22 inches

29. FUJI PILGRIM: Signed.
Height, 24 inches; width, 16 inches

30. RAINY DAY, HODOGAWA ROAD: Signed.
Height, 23 inches; width, 16 inches

JULES BASTIEN-LEPAGE, 1848-1884.

31. RETOUR DES CHAMPS.
Etching.

BEATRICE D'ESTE.

32. ENGRAVED PORTRAIT.
Fine line engraving, proof before all letters. Folio.

J. F. BEAUVARLET, 1731-1797.

33. LES COUSEUSES. After Guido.
Proof before all letters. Folio. (Damaged and repaired.)

34. BEETHOVEN.
Portrait drawn on stone by W. Sharp. Lithographed by Hullmandel. 1830. Folio.

AUGUSTE BOULARD.

35. THE SMOKER. (DRAGOON SEATED, SMOKING.)
Etching after Meissonier. Folio. SIGNED REMARQUE PROOF. Framed.

FELIX BRACQUEMOND.

French Etcher, 1833—"His power in delineating birds—especially birds in action—is really marvellous."—*Frederick Keppel.*

36. LES MOUETTES. (SEA-GULLS.) Beraldi, 223.
Etching. Folio. SIGNED PROOF ON THIN JAPAN PAPER.
* One of Bracquemond's most attractive plates. Signed proofs are rarely met with.

37. LE VIEUX COQ. (THE GREAT COCK.) Beraldi 222.
Etching. Folio. SIGNED PROOF ON CHINA PAPER.
* Before the inscription in the upper left corner. A scarce early state of one of Bracquemond's masterpieces.

38. LA NUÉE D'ORAGE. (THE THUNDER-CLOUD.) Beraldi 219.
Etching. Folio. SIGNED PROOF ON THIN JAPAN PAPER.
* Sometimes called "Geese in a Storm."

39. VANNEAUX ET SARCELLES. (LAPWING AND TEAL.) Beraldi 175.
Etching. Folio. PROOF BEFORE TITLE ON DUTCH PAPER.

40. VANNEAUX ET SARCELLES.
Etching. With the title, and Cadart's stamp. Folio.

41. SARCELLES. (TEAL IN A MARSH.) Beraldi 111.
Etching. Folio. PROOF ON THIN JAPAN PAPER, BEFORE THE TITLE, NAME OF PUBLISHER OR THE NAME OF THE PRINTER.

42. LE HAUT D'UN BATTANT DE PORTE. (THE TOP OF THE BARN DOOR.) Beraldi, 110.
Etching. Folio. PROOF ON THIN JAPAN PAPER BEFORE LETTERS.
* Early state of one of Bracquemond's famous plates.

43. LE LIÈVRE. (THE HARE, A MISTY MORNING.) Beraldi, 277.
Etching. 4to.

44. MARGOT LA CRITIQUE. Beraldi 113.
Etching. 4to. PROOF ON CHINA PAPER.
* The issue of the plate published by "L'Artiste."

45. EDMOND DE GONCOURT: Portrait.
Japan proof with autograph dedication by Bracquemond. Folio.

46. NYMPHS WITH A LEOPARD, Etched after Corot, and Christ on the Lake of Galilee after Delacroix; KRATKE, The Lake after Rousseau; COURTRY, The Sleeping Servant after Van der Meer; and other etchings after celebrated paintings. 4to and smaller. (82)

FRANK BRANGWYN.

Contemporary English Etcher.

47. VALENTRÉ BRIDGE AT CAHORS.
Etching. 4to.

48. FISHMONGER'S WHARF, LONDON.
Etching. 4to.

49. SOUTH KENSINGTON MUSEUM, LONDON.
Etching. 4to.

50. BARGES, BRENTFORD. Signed proof. Folio.

51. PORTE DE GHENT. Signed proof. Folio.

52. ROAD TO FIGEAC. Signed proof. Folio.

53. THE BROKEN CHRIST, MESSINA. Signed proof. Folio.

54. CLIFF VILLAGE. Signed proof. Folio.

55. THE COAL MINE. Signed proof. Folio.

56. BOAT YARD, VENICE. Signed proof. Folio.

57. CHURCH OF AUSTREBERTHE, MONTREUIL. Signed proof. Large folio.

58. CATHEDRAL OF MESSINA AFTER THE EARTHQUAKE. Signed proof. Large folio.

59. NOTRE DAME D'EU: NORMANDY. Signed proof. Large folio.

FELIX BUHOT.

60. DEBARQUEMENT EN ANGLETERRE.
Etching. FINE PROOF WITH BUHOT'S RED STAMP. Gilt frame.

61. LA TIARE: Rare first state.
On Japan paper. With artist's pencilled note and signature. Folio.

62. TITLE-PAGE TO "L'ILLUSTRATION NOUVELLE, 1877."
Etching. Folio.

THOMAS BURKE.

63. CONJUGAL PEACE.
After Angelica Kauffmann. STIPPLE ENGRAVING IN TINT. Framed.

HANS BURGKMAIR, 1473-1559.

64. THE TRIUMPH OF MAXIMILIAN: Pikemen, Three Knights with flags, and a Triumphal Carriage. Three woodcuts. Folio. (3)

DAVID YOUNG CAMERON.

Noted Contemporary English Etcher.

65. CHARTERHOUSE SCHOOLS, GODALMING.
THE TOWERS OF CHARTERHOUSE.
UPPER GREEN, CHARTERHOUSE.
CHAPEL AND FOUNDER'S TOMB, CHARTERHOUSE.
Complete set of the four etchings. (4)

66. AMBOISE.
Etching. 4to.

67. PERTH BRIDGE.
ARRAN.
Etchings. 4to. (2)

EDGAR CHAHINE.

68. CHIFFONIÈRE: Etching.
Signed Japan proof from the Gerbeau collection, with stamp.

F. CHAIGNEAU.

69. SHEPHERD AND SHEEP IN A COUNTRY LANE.
Etching. Signed Remarque Proof. Folio. Oak frame.

THEOPHILE CHAUVEL.

70. SOLITUDE.
Etching after Daubigny. Large folio. Signed Proof on Japan paper. Framed.
* One of Chauvel's best etchings.

FRANCOIS CHEREAU, 1680-1729.

71. MONSEIGNEUR LE DAUPHIN DE FRANCE.
As a child. After A. S. Belle. Folio. Framed.

72. N. DE LARGILLIÈRE. Bl. 30.
Engraved in 1715 after Largillière's portrait of himself. Folio.

73. F. M. F. GEOFFROY: Famous Chemist. Bl. 28.
Engraved in 1715 after the portrait by N. de Largillière. Folio.

JUSTE CHEVILLET.

74. LE MIROIR CASSÉ.
Engraved after Schenau. A slight repair in top and bottom blank margin. Folio.

D. CHODOWIECKI.

75. THE VICAR OF WAKEFIELD: A series of twelve illustrations. Engraved by Berger. 16mo.

C. N. COCHIN.

Famous Eighteenth Century French Engraver.

76. POMPE FUNÈBRE D'ELISABETH DE LORRAINE, REINE DE SARDAIGNE, 1741.
Large folio engraving with many figures and decorations.

TIMOTHY COLE.

77. THE ENTOMBMENT.
Wood engraving. Signed Proof on China Paper.

COLOR PRINTS.

78. IL PENSEROSO AND L'ALLEGRO. (Portraits of Mrs. Jordan & Mrs. Yates.) After Romney.
Stipple engraving by G. Keating. PRINTED IN COLORS. Folio, London, 1799.

79. THE HAPPY FAMILY: After Thouvenin.
Stipple engraving by Wheatley. PRINTED IN COLORS.

80. LADY HAMILTON AS MIRANDA.
Stipple engraving. PRINTED IN COLORS. Framed.

81. BOY AND GIRL PLAYING WITH A DOVE.
Stipple engraving of the late Eighteenth Century. PRINTED IN COLORS Framed.

82. AT THE WINDOW.
Engraved by R. Wallis. PRINTED IN COLOR.

83. THE CHANTRESS.
Reproduction of the engraving by J. R. Smith. Circular. PRINTED IN COLOR.

84. NINON DE L'ENCLOS.
Mezzotint by G. Maile. PRINTED IN COLOR.

85. ERASISTRATUS THE PHYSICIAN. After West.
Stipple engraving by G. Graham. PRINTED IN COLOR.
* George Graham was an American engraver who worked in Philadelphia in 1797, New York in 1804, and Boston in 1812. A very early specimen of American color printing.

86. THE BETROTHAL OF FREDERICK III. After Pinturicchio.

Issued by the Arundel Society. PRINTED IN THE COLORS OF THE ORIGINAL.

* Nearly all the Arundel Society publications are scarce, the Society having been dissolved several years ago and their publications sold off. They have the advantage over similar reproductions, that the coloring in these is exactly copied from the original and painted on the stone by hand, while modern process facsimiles suffer more or less from the difficulties of color printing.

87. THE MADONNA WITH THE VIOLET. After Meister Wilhelm.

Issued by the Arundel Society. One of the most desirable of the series, both in subject and execution.

88. PORTRAIT OF HENRY BUNBURY, ENGLISH CARICATURIST. After Lawrence.

Engraved by Thomas Ryder in stipple. PRINTED IN COLOR.

89. MASTER HARE.

Etched by Charles Bird. SIGNED PROOF PRINTED IN COLOR.

90. LE MOUCHOIR DU SULTAN.

Circular stipple engraving, with full margin. PRINTED IN COLOR.

91. JEANNE D'AUTRICHE. After Rubens.

Engraved by Gauthier. PRINTED IN COLOR.

92. PRINCESS LOUISE. After Nattier.

Mezzotint. SIGNED PROOF PRINTED IN COLORS.

93. THE FARRIER'S SHOP.

Mezzotint by W. Pether after Joseph Wright. ORIGINAL IMPRESSION PRINTED IN COLOR. Folio. London, 1771.

94. WEST POINT MILITARY ACADEMY.

Drawn by G. Catlin. ENGRAVED AND PRINTED IN COLORS BY J. HILL. Folio. 1828. (Has been backed and repaired.)

95. LADY RUSSELL AND CHILD.

Color print after Romney's painting. Folio.

COLOR PRINTS—*Continued.*

96. THE HON. MRS. PARKER AND SON.
Color print after Romney's painting. Folio.

97. LADY HAMILTON SPINNING.
Color print after Romney's painting. Folio.

98. COUNTESS OF EUSTON.
Color print after Hoppner. Folio.

COSTUME PRINT.

99. THE ENGLISHMAN IN PARIS.
Caricature costume engraving by J. Caldwell. Folio. 1770.

CHARLES COURTRY.

100. NAPOLEON ON HIS WHITE HORSE.
Etching after Meissonier. SIGNED PROOF. Gilt frame.

SAMUEL COUSINS.

101. THOMAS CAMPBELL: English Poet.
Proof mezzotint, with full margins. Folio.

HONORÉ DAUMIER.

102. LE VENTRE LEGISLATIF. (The Legislative Body.)
Humorous lithograph. 1834. Folio. Framed. Rare.

103. "NE VOUS Y FROTTEZ PAS." (LA LIBERTÉ DE LA PRESSE.)
Lithograph. Folio. Framed.

A. DE BLOIS.

Dutch Engraver, 17th-18th century.

104. ORTANCE MANZINI, DUCHESSE DE MAZARIN.
Mezzotint. 4to.

EUGÈNE DELACROIX, 1799-1863.

105. JANE SHORE.

Scene from Mrs. Rowe's Tragedy. Original lithograph by Delacroix. India Proof. With Publisher's Stamp.

NICOLAS DE LARMESSIN.

French Eighteenth Century Engraver, ranking in merit with Nanteuil, Edelinck, &c.

106. LOUIS, DAUPHIN DE FRANCE.

Full length, decorated with the Order of the Golden Fleece. Engraved after Tocque. Folio.

N. DE LAUNAY.

107. L'EPOUSE INDISCRETE.

Engraved after Baudouin. Folio.

108. LA GAIETE CONJUGALE.

Engraved after Freudeberg. Folio.

109. LA FELICITÉ VILLAGEOISE.

Engraved after Freudeberg, by Delignon under the direction of De Launay. Folio.

GILLE DEMARTEAU.

French Engraver, noted for his reproductions of Boucher drawings.

110. A YOUNG WOMAN WITH MUSIC SHEET, LEANING ON A CHAIR BACK.

After Boucher. Engraved in the crayon manner and printed in red. Framed.

WILLIAM DICKINSON.

English Mezzotint Engraver, 1746-1823.

111. MADAME TALLEYRAND. After Gérard.

Mezzotint. Fine proof with the names of painter and engraver only. Large folio.

DRAWINGS.

112. DRAWINGS IN PEN AND INK, wash and water-colors, including one marked Jodocus de Mompers, 1622; another marked Van Eyck; Dutch skating scene by Witzing, 1781, etc. (10)

CLAUDE DREVET, 1705-1768.

113. G. DE VINTIMILLE. Bishop of Paris. After Hyacinthe Rigaud.
Engraved portrait, three-quarter length. Folio.

114. CARDINAL D'AUVERGNE. Afer Hyacinthe Rigaud.
Seated near a table. Folio.

PIERRE DREVET, 1663-1739.

115. P. PAILLOT. After Revel. D. 103.
Historiographer to the King. Engraved portrait, small folio.

PIERRE IMBERT DREVET, 1697-1739.

116. LOUIS D'ORLEANS. After Coypel. D. 21.
Engraved portrait. First state. Small folio.

CHARLES DUPUIS.

117. NICOLAS COUSTOU, SCULPTEUR.
Engraved after Le Gros.

ALBRECHT DÜRER. ENGRAVINGS.

118. THE MAN OF SORROWS, WITH EXTENDED ARMS. B. 20.
Fine impression from the Von Nagler collection, also with the duplicate stamp of the Berlin Museum.

119. THE VIRGIN AND CHILD SEATED AT THE FOOT OF A TREE. B. 35.
Very good impression from the Novak collection, but trimmed close.

120. THE CANNON. B. 99.
Engraved in 1518.

ALBRECHT DÜRER. WOOD-ENGRAVINGS.

121. CHRIST ON THE MOUNT OF OLIVES. B. 6.
From the Great Passion. Latin text on the back.

122. THE CIRCUMCISION. B. 86.
From the Life of the Virgin. Latin text on back.

123. THE HOLY FAMILY WITH ST. ANNE. B. 96.
Engraved 1511.

124. ST. JOHN AND ST. JEROME. B. 112.
From the Marsden J. Perry collection.

125. ST. CATHERINE. B. appendix, 25.
Second state with the monogram.

126. THE ANNUNCIATION. B. 83.
Late impression, from the Peoli collection.

GERARD EDELINCK, 1629-1640.

Longhi calls Edelinck "The Prince of Engraving."

127. JOANNES CAROLUS PARENT. After Tortebat.
Bust portrait in oval. Fine early impression. Folio.

128. FRANÇOIS CHAUVEAU. After Lefebure.
Bust portrait. 4to.

129. LUDOVICUS MORESI. Famous litterateur.
Engraved after De Troy. Bust in oval. Folio.

130. HYACINTHE RIGAUD. R. D. 303.
Engraved after himself. Three-quarter length. Large folio. (Backed.)

NICOLAS EDELINCK.

131. J. G. GUILLIEAUMON. Merchant. Bl. No. 12.
Engraved portrait. From the Burdon Blood collection.

S. ARLENT EDWARDS.

Contemporary Mezzotint Engraver, distinguished for his color printing. All his prints are rare, being issued in only limited numbers, and the plates immediately defaced.

132. THE MADONNA. After Botticelli.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Laid in temporary frame.
* EXTREMELY RARE, AND BY FAR THE MOST DIFFICULT OF EDWARDS' PRINTS TO OBTAIN. Believed to be the first appearance of the print for public sale.

133. THE SISTERS. After Hoppner.
Mezzotint printed in colors. SIGNED PROOF. Gilt frame. (A slight tear at the top has been repaired.)
* Plate destroyed in 1907.

134. MADONNA. After Fra Filippo Lippi.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. In artistic frame by Knoedler.

135. PRINCESS BEAUJOLAIS. After Nattier.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

136. THE PROMENADE. (Duke and Duchess of Cumberland.) After Gainsborough.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

137. MASTER LAMBTON. After Lawrence.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

138. THE YOUNG PRINCESS. After Netscher.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Handsomely framed by Knoedler.

139. LADY MULGRAVE. After Gainsborough.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

140. EMMA, LADY HAMILTON. After Romney.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

141. PATIENCE. (Mrs. Drummond Smith.) After Romney.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed, with a defaced proof at back.

142. LUDOVICA TORNABUONI. After Ghirlandaio.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

143. THE MADONNA. After Luini.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

144. COUNTESS GROSVENOR. After Lawrence.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

145. THE LUTE PLAYER. After Franz Hals.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

146. FRANCIS II. After Clouet.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

147. A LADY OF BRUGES. After Van Eyck.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Framed.

148. MIRANDA. (Lady Vane.) After Hoppner.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

149. JULIA MACDONALD. After Lawrence.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

150. THE FORTUNE TELLER. After Reynolds.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Folio, not framed.

151. SIMONETTA JANVENSIS VESPUCCIA. After Pollajuolo.
Mezzotint. SIGNED PROOF PRINTED IN COLORS. Folio, not framed.

152. THE VISIT TO THE BOARDING SCHOOL. After Morland.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

EARLY WORK OF S. ARLENT EDWARDS.

153. HENRIETTA DE BOURBON.
Mezzotint after Nattier. PRINTED IN COLORS. SIGNED PROOF.

* The following 13 lots of mezzotints by S. Arlent Edwards are early works of the well-known artist, executed in 1893 and 1894, limited in number and long out of print. The plates are destroyed. ALL ARE SIGNED PROOFS, and unframed.

154. LADY NORTHWICK.
After a miniature by Plimer. PRINTED IN COLORS. SIGNED PROOF.

155. COMTESSE DU BARRY.
After Mdme. Le Brun. PRINTED IN COLORS. SIGNED PROOF.

156. MADAME DE STAEL.
After Gérard. PRINTED IN COLORS. SIGNED PROOF.

157. MARQUISE DE POMPADOUR.
After Latour. PRINTED IN COLORS. SIGNED PROOF.

158. COUNTESS EMILY MARY COWPER.
After Lawrence. PRINTED IN COLORS. SIGNED PROOF.

159. PRINCESS LAMBALLE.
After Rioult. PRINTED IN COLORS. SIGNED PROOF.

160. DUCHESS OF DEVONSHIRE.
After a miniature by Bone. PRINTED IN COLORS. SIGNED PROOF.

161. GEORGE AND MARTHA WASHINGTON.
Two portraits on one plate. After Stuart and Savage. PRINTED IN COLORS. SIGNED PROOF.

162. VISCOUNTESS DUNCANNON AND LADY BEAUCHAMP.
After Reynolds. Two portraits on the one plate. PRINTED IN COLORS. SIGNED PROOF.

163. MARQUISE DE MONTESPAN, DUCHESS DE VALLIERE, MARCHIONESS DE MAINTENON, DUCHESS DE FONTANGES AND COUNTESS DU BARRY.
Five portraits on one plate. After miniatures by Petitot. PRINTED IN COLORS. SIGNED PROOF.

164. MADAME RECAMIER.
After Gérard. PRINTED IN COLORS. SIGNED PROOF AND WITH PRESENTATION INSCRIPTION BY THE PUBLISHERS.

165. MADAME RECAMIER.
An impression of the same printed in brown.

166. DEFACED PROOFS.
A series of sixteen proofs from defaced plates, including some of the above, but also including Mrs. Grover Cleveland, Queen Louise, etc. (16)

JOHN FABER, Jun.

Mezzotint Engraver, born in Holland but worked in London, 1695-1756.

167. THE RIGHT HON. THE COUNTESS OF CLARENDON. After Kneller.
Mezzotint. Folio. Fine impression.

168. THE RIGHT HON. THE COUNTESS OF DORSET. After Kneller.
Mezzotint. Folio. Early state of the plate.

HEDLEY FITTON.

Contemporary English artist, born in Manchester in 1857, whose prints issued in limited numbers are much in demand.

169. ST. ANDREW'S CASTLE IN THE KINGDOM OF FIFE. D. No. 35.
Etching. TRIAL PROOF BEFORE THE ADDED WORK IN THE SKY AND ON THE WOMAN'S DRESS IN THE FOREGROUND. SIGNED BY HEDLEY FITTON AND WITH ADDITIONAL NOTE IN HIS AUTOGRAPH. Folio.

170. CHARTRES CATHEDRAL, INTERIOR. Not in Dunthorne.
Etching. SIGNED PROOF. Large folio.

171. TOUR DE L'HORLOGE, TOURS. Not in Dunthorne.
Etching. SIGNED PROOF. Folio.

172. ROSLYN CHAPEL, NEAR EDINBURGH, WITH THE "PRENTICE PILLAR." D. No. 36.
Etching. SIGNED PROOF. Folio. Framed.

173. S. ÉTIENNE, BEAUVAIS. D. No. 30.
Etching. SIGNED PROOF. Folio. Framed.

174. BARGE BUILDERS, LIMEHOUSE. D. No. 8.
Showing the entrance to Regent's Canal and the old riverside landing-stages and tavern. SIGNED PROOF.

175. VIA DI CAPACCIO, FLORENCE. D. No. 16.
SIGNED PROOF on Japan paper.

176. S. JACOPO, FLORENCE. D. No. 19.
On the left bank of the Arno. SIGNED PROOF.

177. PONTE VECCHIO, FLORENCE. D. No. 23.
Built in 1362 by Taddeo Gaddi. This print was selected for permanent exhibition at the Petit Palais. SIGNED PROOF.

178. RUE BARBETTE, PARIS. D. No. 26.
The famous Hotel of the old French Nobility was on this spot. SIGNED PROOF.

179. PONT S. ÉTIENNE, LIMOGES. D. No. 34.
A bridge dating from the Thirteenth Century. SIGNED PROOF.

180. ADVOCATES CLOSE, EDINBURGH. Not in Dunthorne.
SIGNED PROOF.

SECOND SESSION

Friday Evening, December 20, 1912, at 8:15 o'clock.

MISCELLANEOUS PRINTS.

181. LALAUZE (AD.), Autour du Piano, after Jean Beraud; Portrait de M. Grevy, after L. Bonnat; Sous la Feuillée, after Diaz; KOEPPING, Lucrece, after Rembrandt; and other etchings. (10)

182. LANCRET, Le Theatre Italien, engraved by Schmidt; SAENREDAM, The Young Bacchus with wayfarers, after Goltzius; TENIERS, The Garden of Love, by Martini; and others. (6)

183. ISABEY (EUGÈNE), Tableaux de Marine, lithograph by Sabatier; Angélique, remarque proof etching; JACQUE, Les Saules, etching; JACQUEMART, portrait de Rembrandt; etc. (10)

184. LEFORT (H.), Le Concert de Famille, after Jan Steen; LONGMAN, two landscapes, one a signed proof; LURAT, portrait of Verdi; and other etchings. (15)

185. MILLER (E. F.), Landscape, signed proof; MASSARD, Princess Sophia, after Hoppner; MAURIN, A nude, signed proof; MILLET, Rentrée du troupeau, etched by Greuze; SMILLIE, Rough sport in the Yosemite; and other etchings. (15)

186. MISCELLANEOUS. De Boissieu, Portrait, etched by himself; Eissenhardt, Market-Scene after Burger; Im Walde, lithograph by Schweninger; Pont du Diable, litho. by Sabatier; Lithographs of Moltke, Von Roon, Steinmetz and other German Generals; and others miscellaneous. Large folio. (17)

187. MORAN (P.), Thrashing wheat in the Caucasus; M. NIMMO MORAN, landscape; PARRISH, Columbus; REMBRANDT, The Gilder after Rembrandt; POYNTER, Head of St. John; and other etchings. (10)

188. RAJON, The Fighting Temeraire, after Turner; A. WELBY PUGIN, portrait after Prud'hon; TAZINSKY, Vittoria Colonna, signed proof; and other etchings. (10)

189. RAPHAEL, Analysis of the picture of the Transfiguration, from the Spanish of Figueroa, illustrated by 17 heads traced from the picture and the same size by J. Gaubaud. 15 (should be 19) folio engravings of heads, and 20 pp. of descriptive letter-press. Large folio, a little stained and needs binding. London, 1817.

190. RUGENDAS (G. P.), Christ on the cross, scarce early mezzotint printed in blue; LUCAS, Mirza Abu Taleb Khan, mezzotint after Lawrence; NEUMANN, Frou Frou and another woodcut printed in colors, signed proofs; etc. (8)

191. RUBENS, Le Chapeau de Paille engraved by Marr; ENSOM, William IV, and Mrs. Arbuthnot after Lawrence, proofs; MARILLIER, The Bath engraved by Lebeau; and three other engravings. (7)

MARIANO FORTUNY.

French Nineteenth Century Painter and Etcher.

192. ANACHORÈTE, folio.

Portrait of Zamacois; The Snake Charmers. Etchings. Proofs. (3)

193. EGLISE S. JOSEPH, MADRID.

Portrait of Zamacois; Marechal ferrant au Maroc; etc. (8)

FRENCH SEVENTEENTH CENTURY ENGRAVING.

194. PORTRAIT OF A COUNCILLOR.

Three-quarter length, seated, turned to left, the face looking to the front, in the left hand a handkerchief. In the left background a table on which is an inkstand and pen and above two shelves with books. Line engraving, unsigned. A PROOF BEFORE ALL LETTERS.

P. FRIESELHEM.

195. MAXIMILIEN DE BETHUNE, DUC DE SULLY.
After Porbus. Aquatint. PRINTED IN COLORS. 4to.

JOHN FULLWOOD.

196. LANDSCAPE.
Etching. EARLY TRIAL PROOF, SIGNED. Gilt frame.

197. THE POOL. Signed Proof; and, The Wood Path, by T. Manley.
Etchings. Gilt frames. (2)

J. F. GAUTIER-D'AGOTY.

198. PHILIPPE D'ORLEANS, REGENT DU ROYAUME.
Mezzotint after Santerre. 4to.

DIANA GHISI.

Sister of Giorgio Ghisi fl. at Mantua, 1570-80.

199. THE MAGDALEN AT THE FEET OF CHRIST.
First State.

200. MADONNA AND CHILD.
After Vandyck, by Bolswert.

F. GOYA.

Noted Spanish Painter and Etcher.

201. ÆSOPUS, MENIPPUS, BARBAROSSA.
D. Baltasar, the Garotte, etc. Etchings. Late impressions. (8)

VALENTINE GREEN.

One of the most celebrated of the English Mezzotint Engravers, 1739-1813.

202. MASTER JOSEPH GULSTON AND BROTHER.
After Cotes.
Mezzotint. PROOF BEFORE TITLE. Framed. Folio.

203. MISS POLLY JONES. After Calze.
Mezzotint. Brilliant Proof. Folio.

204. MRS. HARRISON. After Kettle.
Mezzotint. Good impression of a pretty print. Folio.

205. JOSEPH SIDNEY YORK. After Miss C. Reed.
Mezzotint. Brilliant impression of this pretty print.

206. RICHARD CUMBERLAND. After Romney.
Mezzotint. Folio.

207. HENRY DANVERS, EARL OF DERBY. After Vandyke.
Mezzotint. Folio. Brilliant original impression.

208. JOHN BOYDELL. English engraver. After Josiah Boydell.
Mezzotint. Folio. Creased in upper left corner.

H. T. GREENHEAD.

Contemporary Engraver in mezzotint.

209. MARGARET. After Morland.
Mezzotint. Signed Proof printed in colors.

210. BARBARA. After Morland.
Mezzotint. Signed Proof printed in colors.

JOHN GREENWOOD.

American Engraver born in Boston 1727, died in London 1792

211. SIMON FOKKE, DUTCH ENGRAVER. After J. Buys.
Mezzotint. Folio. Proof before title.

SIR. F. SEYMOUR HADEN.

212. EGHAM LOCK.
Etching. Drake's second state, with the sky cleared and signature removed. Signed Proof. Gilt frame.

213. A BRIG AT ANCHOR.
Etching. 1870. Very fine impression before the burnishing out round the margin. SIGNED PROOF. Framed.

214. A BRIG AT ANCHOR.
Etching, 1870. The etching has been partly reduced by burnishing, the bottom line now running partly through the etched signature. Framed.

215. TWICKENHAM CHURCH.
Etching. 4to.

216. COWDRAY WITH GEESE.
Etching. 4to.

AXEL HERMAN HAIG.

217. WESTMINSTER ABBEY: A DARK CORNER.
The entrance to the South Aisle of Henry VII's Chapel. Etching. Signed Proof. 1886. Bronzed frame.

218. WESTMINSTER ABBEY: POET'S CORNER.
Showing the tomb of Dryden. Etching. Signed Proof. 1886. Bronzed frame.

219. STOCKHOLM: THE FLOATING MARKET.
Etching. Large folio. SIGNED PROOF. Framed in oak.

220. LIMBURG ON THE LAHN. Armstrong. No. 50.
Etching, signed proof. Very large folio.

221. PALATINE CHAPEL, PALERMO. A. No. 155.
Etching, signed proof. Very large folio.

222. BUSACO: In the convent of S. Hieronymous.
Etching, signed proof. Folio.

BENOIT LOUIS HENRIQUEZ.

223. LOUIS XVI. After Boze.
Line engraving. Folio. Framed.

RICHARD HOUSTON.

Mezzotint Engraver, born in Dublin, pupil of McArdell. 1721-1775.

224. HARRIET POWELL, COUNTESS OF SEAFORTH. After C. Read.
Mezzotint. Folio. 1769. Good impression with title and publication line, but trimmed close on top and sides, though the engraving is not cut into.

225. GEORGE III. After Zoffany. C. S. No. 43.
Mezzotint. Folio. 1772. Has been folded at the side.

226. QUEEN CHARLOTTE. After Zoffany. C. S. No. 25.
Mezzotint, folio, 1772. Has been folded at the side.

JOSEF ISRAELS, 1824.

227. A GIRL WITH A BASKET SEATED ON THE SHORE.
Original etching. Bronze frame.

J. P. M. JAZET, 1788-1871.

228. LE HARAS (Première Age du Cheval).
Mare and foal startled. Aquatint after Leconte. Folio. FINE ORIGINAL IMPRESSION. Small spot in upper right corner.

JOHN JONES.

229. MISS (FRANCES) KEMBLE. Actress.
Modern reproduction after the mezzotint by Jones. Colored. Gilt frame.

FREDERIC A. LAGUILLERMIE.

230. GEORGE DIGBY, EARL OF BRISTOL, AND WILLIAM, EARL OF BEDFORD. After Vandyck.
Etching. Large folio. SIGNED PROOF. In gilt frame.

MAXIME LALANNE.

Noted French Etcher of the Nineteenth Century.

231. DEMOLITIONS DE PARIS.
Etching. Small folio.

ALPHONSE LEGROS.

232. LE LUTRIN.
UN VIEIL ESPAGNOLE.
Etchings. The first with Cadart's stamp. (2)

BARON LOUIS FRANÇOIS LEJEUNE.

233. UN COSAQUE.
Lithograph. 4to. See also No. 235.
* THE FIRST ARTISTIC LITHOGRAPH PRINTED IN FRANCE. At the bottom of the print are a few lines of writing giving its history. Baron Lejeune made the drawing at Munich and it was printed in 1805 by Senefelder, the inventor of lithography.

ABRAHAM LINCOLN.

234. DIE LETZTEN AUGENBLICKE DES PRÄSIDENTEN LINCOLN.
The Last Moments of the President Lincoln. Lithograph by E. G. May, Frankfurt am Main. 4to.

LITHOGRAPH.

235. TEUTOBACHS GEFANGENNEHMUNG NACH DER SCHLACHT MIT MARIUS.
Lithograph by Mittenleiter, dated 1808.
* An early specimen of lithography.

RENÉ LOCHON, 1623-

236. BISHOP E. DE LESSEVILLE. And. VII. p. 67.
FIRST STATE BEFORE THE DATE. Bust in oval. Inlaid.

GIUSEPPE LONGHI, 1766-1831.

237. SUSANNAH AND THE ELDERS.
Lithograph. 4to.
* A very rare specimen of the lithograph work of the famous Italian engraver, made as an experiment and possibly unique.

LOUIS XVI OF FRANCE.

238. BUST PORTRAIT, engraved by Savart.
Second state with the number.
BUST PORTRAIT, engraved by Louvion. Two engravings.

239. FULL LENGTH, WITH THE ARTS. Engraved by Longueil. After Cochin.
ADIEUX DE LOUIS XVI A SA FAMILLE. Engraved by Gaucher.
Proof before letters.
THE SAME, unfinished engraver's trial proof. Three engravings.

LUCAS VAN LEYDEN, 1494-1533.

240. CALVARY. B. 74. Folio.
* One of the masterpieces of Lucas van Leyden.

241. CALVARY. Copy. B. 74, v. 7, p. 380.

242. ST. ANTHONY.
Impression from the original plate, but somewhat worn.
* From the Peoli collection with stamp.

JAMES McARDELL.
English Mezzotint Engraver, born in Ireland. 1729-1765.

243. LADY GEORGE LENNOX. After Ramsay.
Mezzotint. Folio. With full margins.

D. S. MACLAUGHLAN.

244. LA CONCIERGERIE: PARIS. Etching, fine signed proof.

E. MANDEL, 1810-1882.

245. RAPHAEL. Engraved portrait.
Fine impression on India paper.

MARIE ANTOINETTE.

246. ENGRAVED PORTRAIT.
Bust in ornamental frame. Designed by Marillier, engraved by Le Beau. 8vo.

ANTOINE MASSON.

French Engraver, 1636-1700.

247. HARDOUIN DE PEREFIXE. R. D. 61.
Engraved after Mignard. Second state. 1664.

MASTER OF THE DIE.

248. APOLLO AND MARSYAS. Bartsch 31.
Engraved after Raphael, ca. 1550. With the address of Thomassin.

J. L. E. MEISONNIER.

249. POLICHINELLE.
Etched by Meissonier; The Smoker, etched by Courtry; Waiting an Audience, etched by Carey; Portrait of Meissonier, etched by Regnault. The last three proofs. (4)

MORTIMER MENPES.

English artist—pupil of Whistler.

250. A JAPANESE GIRL.
Dry-point.

* Said to be from Sir F. Seymour Haden's collection.

CHARLES MERYON.

251. PLAN DU COMBAT DE SINOPE.
Etching. (The error in the compass point has been corrected.) With the publisher's label.

F. MILIUS.

252. CAVALIERS IN AN INN. After Roybet.
Etching. Large folio. SIGNED REMARQUE PROOF. In gold frame.

MOLIÈRE.

253. BUST PORTRAIT ENGRAVED BY DESVACHEZ.
BUST PORTRAIT ENGRAVED BY FICQUET.
The first is an Indian Proof. 2 pieces.

J. M. MOREAU, LE JEUNE, 1741-1814.

254. TOMBEAU DE J. J. ROUSSEAU.
Engraved by Moreau in 1778. Folio.

255. LES DERNIÈRES PAROLES DE J. J. ROUSSEAU.
Engraved by Guttenberg. Folio.

256. ARRIVÉE DE J. J. ROUSSEAU AUX CHAMPS ELISÉES.
Engraved by Macret in 1782. Folio.

257. TWELVE ILLUSTRATIONS TO THE WORKS OF ROUSSEAU.
Engraved by Choffard, Duclos, Le Mire and De Launay. Three are in duplicate. Proofs. (12)

GEORGE MORLAND.

English Painter, 1764-1804.

258. WINTER MORNING.
Stipple engraving by T. Williamson. Original impression, hand-colored. Folio.

259. YOUTH DIVERTING AGE.

Mezzotint engraved by Grozer. Folio. Original impression with old coloring, but rubbed in places.

260. CHILDREN GATHERING BLACKBERRIES.

Mezzotint by P. Dawe. Folio. Fine early impression with old coloring and full margins.

261. THE YOUNG DEALER.

Stipple engraving by Williamson. Old impression. Slightly damaged in the title.

262. LA PARTIE DE PÊCHE.

French Eighteenth Century stipple engraving after Morland, published by Le Grand. Paris, n. d. Folio.

263. GARÇONS BAIGNANT. (Boys Bathing.)

French Eighteenth Century stipple engraving by A. Suntach, 1793. Folio.

264. SHEPHERDS REPOSING.

Engraved by W. Bond. PRINTED IN COLOR. Folio. London, 1803.

* A VERY RARE ORIGINAL IMPRESSION.

265. THE COTTAGE FIRESIDE.

Mezzotint by W. Barnard. Folio. London, 1811.

266. EMBLEMATICAL PALETTE.

Mezzotint by S. W. Reynolds. PRINTED IN COLORS. London, 1806.

* A FINE ORIGINAL IMPRESSION.

267. DOG AND CAT.

Engraved by J. R. Smith. PRINTED IN COLORS.

* A FINE ORIGINAL IMPRESSION.

268. THE DRAM.

Mezzotint by W. Ward. Folio.

269. MORNING: EVENING.

Pair of aquatint engravings by S. Alken, etched by Morland. PRINTED IN BLUE. (2)

270. PHEASANT SHOOTING.

Stipple engraving after Morland. 4to, without title or margin, but a fine impression.

J. B. MORRET.

271. POPE PIUS VII.
Aquatint. PRINTED IN COLORS. 4to.

F. MULLER, 1783-1825.

272. ST. JOHN. After Domenichino.
With the date 1808. Folio.

JOHANN GOTTHARD VON MULLER.

273. JEAN GEORGE MULLER. After Greuze.
Famous engraver. Line engraving. 1776. Gilt frame.

274. LOUIS LERAMBERG, SCULPTEUR.
Engraved portrait after Belle. Folio.
* Muller's Academy plate, 1776.

MATTHAEUS SIGMUND SALMUS MULLER.

275. MORGEN. ABEND. Pair of Mezzotints.
Engraved at Augsburg in the Teniers manner. Early Eighteenth Century. Folio. (2 pieces)

ROBERT NANTEUIL.

French Artist, 1630-1678. His work in portrait engraving has never been surpassed.

276. MICHEL LARCHER.
Half length in armor. Dated 1649. Folio. (The impression has been cut close, slightly into the print.) Framed.

277. JACQUES, MARQUIS DE CASTELNAU.
French Marshal. Bust in armor. Dated 1658. Folio. Framed.

278. JEAN CHAPELAIN.
Royal Councillor. Bust. Third of four states. Folio. Framed.

279. JEAN LORET. R. D. No. 150.
Third state. Bust in oval.

280. MELCHIOR DE GILLIER. D. R. No. 102. (Only state.)
Engraved by Nanteuil from life. First state. From the Scheikevitch collection. Bust in oval. 1652.

281. PEREFIXE DE BEAUMONT. R. D. No. 211.
Second state. Bust in oval. 1662. Slight repair to lower right corner.

282. REGNAULDIN D. DE BEREY. R. D. No. 216.
Third state, from the Scheikevitch collection. Bust in oral.

283. GUILLELMERS DE LAMOIGNON. R. D. No. 120.
The second portrait.
From the Vlassoff and Schiekevitch collections. Bust in oval.

NEW YORK VIEWS.

284. THE NEW YORK SOCIETY LIBRARY. No. 346-348 Broadway.
Fr. Diaper, Arch. Lithograph by Day & Haghe after G. Moore. 4to, foxed (*circa* 1835-40).

285. NEW YORK HOSPITAL. View of the New York Hospital. Line engraving. John R. Murray, delin. Leney, sc. Framed.

286. DEBARQUEMENT DES TROUPES ENGLOISES A NOUVELLE YORCK. Grave par F. X. Habermann. Folio. Colored. Augsburg, *ca.* 1783.
* Showing New York in the Revolution.

ADRIAAN VAN OSTADE.
Pupil of Rembrandt and Hals, 1610-1685.

287. THE BARN.
Etching. Fine impression with two collectors' stamps on the reverse.

288. THE KNIFE THRUST.
Etching. Fine impression from Prince Arenberg's collection with stamp.

288*. THE KNIFE THRUST. Etching. Framed.

289. HEAD OF AN OLD WOMAN. Miniature etching printed in red. From two old collections, with collectors' stamps on the reverse.

290. SAYING GRACE.
Etching, 1653. Good impression.

GEORGE PENCZ.

One of the "Little Masters."

291. THOMIRIS WITH THE HEAD OF CYRUS. B. 70.
Fine old impression. Framed.

292. MEDEA. B. 71.
Fine old impression. Framed.

JOSEPH PENNELL.

293. ST. DUNSTAN'S, FLEET STREET.
Etching. SIGNED PROOF. Plate destroyed. Framed.

294. PLOW INN YARD.
GATEWAY, CANTERBURY CATHEDRAL.
PORCH GATE, ST. MARY THE VIRGIN'S.
Etchings. 4to. (3)

WILLIAM PETHER.

295. A JEWISH RABBI. After Rembrandt.
Mezzotint. RARE PROOF BEFORE ALL LETTERS. Folio, with margins.

BERNARD PICART.

Celebrated engraver, born in Paris but worked in Amsterdam, 1673-1733.

296. PORTRAIT OF BERNARD PICART.
Mezzotint by Nicolas Verkolje, 1715. Folio.

NICOLAS DE POILLY.

297. J. BAPT. MORIN, celebrated Doctor. After A. B. Flaman.

Line engraving. 4to. Framed.

A RARE COLLECTION OF 116 POSTERS.

298. POSTERS. A Collection of posters artistic in design and coloring mainly by noted French Artists. These items were issued when the public interest in posters was at its height, and were selected with the knowledge and taste requisite to secure high artistic quality at a time when there was a choice among the thousands of posters issued almost daily.

Artists who were then, or have since become, well-known, such as Daumier, J. G. Vibert, Cheret, Clairin, Grasset and Caran d'Ache, are represented. The subjects are varied: a sower at sunrise typical of Zola's "La Terre," another figure as typical of his "L'Argent"; Loie Fuller in the Veil Dance and as a Snake Charmer; a Japanese Landscape on a brocaded silk background; a very effective Bernhardt as Sardou's "Theodora"; Otero as a Spanish Dancer; a French Bal Masque; Spring in Paris being a girl with butterfly wings and attendant Cupids; the Arabs of the Sahara; Frances Field as Nina (Pandora); a full-length figure of Carmencita; an English Dancing Girl; a humorous Horse-Race by Caran d'Ache. These will serve to show the variety of interest in the collection. As a temporary decoration for large surfaces the collection would be very useful.

116 PIECES, including a few duplicates, with the exception of 40 pieces (the edges of some of which are torn and damaged) mounted on linen, many with rollers, rings and ties.

D. A. M. RAFFET.

299. NOSOTROS TENDREMOS LA VITORIA.

YO LE SALBARE Ó YO PERDERE LA VIDA.

Scenes from the Napoleonic Wars. Lithographs by Senefelder. Colored 4to. (2)

* Believed to be the only known copies with Spanish titles.

PAUL RAJON.

300. JOHN STUART MILL. Portrait. Proof. B. 163.
Etching after Geo. F. Watts.

RAPHAEL.

301. THE FABLE OF CUPID AND PSYCHE.
Engraved by Agostino Veneziano and others.
Complete set of the 32 plates. Impressions with Salamanca's name as printer

REMBRANDT VAN RHYN

302. JOSEPH RELATING HIS DREAM. B. 37.
Etching. Third state.

303. THE ANNUNCIATION TO THE SHEPHERDS. B. 44.
Etching. Third state.

304. THE ANNUNCIATION TO THE SHEPHERDS. B. 44.
Etching. Third state.

305. THE MARTYRDOM OF STEPHEN. B. 97.
Etching. On India paper.

306. REMBRANDT'S MOTHER. B. 344.
Etching. Only state.

J. F. RENAULT.

French Engineer in America with the Comte de Graesse.

307. SURRENDER OF CORNWALLIS AT YORKTOWN, 1781.
Engraved by B. Tanner and others after Renault, with key underneath. Large folio.

308. ANOTHER COPY of the same on Japan paper.

309. TWO COPIES of the same, one on Japan paper.

310. THREE COPIES of the same, two on Japan paper.

311. SIX COPIES of the same, two on Japan paper.

312. PLAN OF YORKTOWN IN VIRGINIA.
Drawn by J. F. Renault with a Crow Pen and presented to the Marquis de Lafayette. Engraved by B. Tanner. Large folio.

J. F. RENAULT—*Continued.*

313. THE SAME. Impression on Japan paper.

314. TWO COPIES of the same, one on Japan paper.

315. THREE COPIES of the same, two on Japan paper.

316. SEVEN COPIES of the same, three on Japan paper.

SIR JOSHUA REYNOLDS.

317. MRS. PARKYNS.
Stipple engraving after Reynolds. Framed in gold with Empire mat.
* A BRILLIANT IMPRESSION OF A SCARCE PRINT but without margin and slightly cut into the engraving.

WILLIAM WYNNE RYLAND.

English Engraver, 1729-1783.

318. VUE DE TROUVILLE.
VUE (IIe) DE TROUVILLE.
Etchings after Boucher. Brilliant impressions. (2)

319. MARIANNE.
Engraved in the crayon manner, 1780. Folio.

320. MADONNA AND CHILD.
Stipple engraving by Clark. Two pieces.

J. SAENREDAM, 1565-1607.

321. FIVE WISE AND FOOLISH VIRGINS. 1606.
Set of five. FIRST STATE before the address of Rob. de Bandoeus. From the Marshall collection. (5 pieces)

G. H. SMILLIE.

322. AN OLD NEW-ENGLAND ORCHARD;
RIBOT, Les Eplucheurs; WALKER, portrait of Sarah Bernhardt, signed proof; and other etchings. (8)

FRANK SHORT.

323. ST. MARY REDCLIFFE, BRISTOL.
Mezzotint after Cotman. 4to.

JOHN SMITH.

English Engraver, 1654-1744.

324. WILLIAM III, KING OF ENGLAND. After Wissing.
Mezzotint. Folio. Brilliant impression.

JOHN RAPHAEL SMITH.

English Mezzotint Engraver, 1740-1811.

325. MISS THOMPSON. Painted by J. R. Smith.
Mezzotint. Engraved by Jane Thompson. Folio. Fine impression with full margins.
* Jane Thompson was a pupil in mezzotint engraving of J. R. Smith. Only two prints are known by her.

326. A WIFE.
Stipple engraving by J. P. Levilly in colors. Gilt frame.

RICHARD SMYTHE.

Contemporary Mezzotint Engraver.

327. MARCHIONESS OF SALISBURY.
Mezzotint. Signed Proof printed in colors. Folio.

328. COUNTESS OF HAREWOOD. After Hoppner.
Mezzotint. Signed Proof printed in colors. Folio.

329. LADY DAY.
Mezzotint. Signed Proof printed in colors. Framed.

F. G. STEVENSON.

Contemporary Mezzotint Engraver.

330. BEATRICE D'ESTE.
Mezzotint. Signed Proof printed in colors. Folio.

331. THE FRUIT SELLER.
Mezzotint. Signed Proof printed in colors. Framed.

332. THE MILK GIRL.
Mezzotint. Signed Proof printed in colors. Framed.

J. SUYDERHOEF.

333. PORTRAIT OF JOHANNES POLYANDER;
P. v. GUNST, portrait of Philippus a Limborch; P. v. SCHUPPEN, portrait of Ismael Bouillaud; VERMEULEN, portrait of William III of Orange; and four other engraved portraits. (8)

J. J. TISSOT.

French Painter and Etcher of the Nineteenth Century.

334. EN PLEIN SOLEIL.
Etching. PROOF SIGNED BY TISSOT AND WITH HIS STAMP.

335. SUNDAY MORNING. Proof.
With Tissot's red stamp. Folio.

CHARLES TURNER.

English engraver, executed J. M. W. Turner's Liber Studiorum, etc. 1774-1857.

336. MRS. WHITMORE. After Phillips.
Mezzotint. Folio. PRINTED IN COLORS.

337. JOHN COOKE, D.D. After Hoppner.
Mezzotint. Folio.

338. SIR W. KNIGHTON.
Mezzotint portrait. PROOF BEFORE ALL LETTERS.

339. PORTRAIT OF A MAN.
Mezzotint unsigned, Engraver's Unfinished Proof.

340. CHIEF JUSTICE SIR JAMES MANSFIELD.
Mezzotint. London, 1820. OPEN LETTER PROOF, BRILLIANT IMPRESSION.

341. MARCHIONESS OF STAFFORD.
Mezzotint after T. Phillips. Folio.

CORNELIS VAN DALEN, 1610-

342. BOCCACCIO: Engraved portrait.
4to. First state.

343. ARETINO: Engraved portrait.
4to. First state.

344. DU BARTAS: Poet.
Engraved portrait. 4to.

P. VAN SCHUPPEN, 1623-1702.

Pupil of Nanteuil.

345. ABBÉ MAURICE LE TELLIER. B. 72.
After Le Febure, 1664. Bust in oval.

346. DOMINIQUE DE LIGNY. B. 76.
Bishop of Meaux, 1658. From life. Bust in oval.

347. HARLEY DE CHANVALLON. B. 23.
Bishop of Rouen, 1659. From Life. Bust in oval.

J. VAN DE VELDE.

348. VELDE (J. VAN DE). Two landscapes engraved by Visscher; HOLLAR, landscape; CALLOT, St. Nicholas preaching in a wood; RIGAULT, The Triumph of Alexander after Lebrun; MOUILLERON, The Standard Bearer, litho. after Fleury. (6)

JAN VERKOLJE.

Dutch Mezzotint Engraver, 1650-1693.

349. MADAME PARSONS. After Lely.
Mezzotint. Folio. Brilliant impression.

CORNELIS VERMEULEN.

Flemish Engraver, 1664-1710.

350. MARIA LOUISA DE TASSIS. After Vandyck.
Fine impression. Folio.

CORNELIS VISSCHER.

351. VONDEL.
Engraved portrait, drawn from life. Folio.
* Vondel was the celebrated Dutch poet from whom it is asserted Milton obtained some ideas for Paradise Lost.

JAMES WARD.

English Painter and Engraver, pupil of J. R. Smith.

352. RUSTIC CONVERSATION.
Mezzotint by S. W. Reynolds after Ward. Brilliant original impression with title, but margins at top and sides inlaid.

WARD.

The following engravings after Ward are by contemporary engravers and printed in colors. All are scarce, as but a very limited number were printed:

353. MORNING.
Mezzotint. PRINTED IN COLORS. Oval.

354. EVENING.
Mezzotint. PRINTED IN COLORS. Oval.

355. THE LOVELY BRUNETTE.
Mezzotint. PRINTED IN COLORS. Oval.

356. LUCY OF LEINSTER.
Mezzotint. PRINTED IN COLORS.

357. VARIETY.
Mezzotint. PRINTED IN COLORS.

358. THE SOLILOQUY.
Mezzotint. PRINTED IN COLORS.

ANTOINE WATERLOO.

359. THE CAVALIER NEAR A HAY-FIELD. Bartsch, 117.

THE SLEEPING SHEPHERD. Bartsch, 118.
Etchings. Together with a French line engraving of Venus and Cupids. Framed. (3)

CHARLES J. WATSON.

360. CANTERBURY.
Etching. SIGNED PROOF. Gilt frame.

JAMES WATSON.

English Mezzotint Engraver, pupil of McArdell, 1740-1790.

361. PORTRAIT OF A LADY. After R. E. Pine.
Mezzotint. Folio.
* Believed to be a portrait of Mrs. Bull, a London print-seller.

362. DR. RICHARD BUSBY. After Ryley.
Mezzotint. Folio. London, 1775.

JOHANN GEORG WILLE, 1715-

363. L'OBSERVATEUR DISTRAIT. B. 65.
Brilliant and rare proof of the first state, before the coat of arms.

364. CAROLUS WALLIAE PRINCEPS, &c.
Line engraving after Tocque. Folio. (1748.)
* A portrait of the "Young Pretender," "Bonnie Prince Charlie."

SYDNEY E. WILSON.

Contemporary Mezzotint Engraver.

365. MRS. CANNING AND CHILD. After Romney.
Mezzotint. Signed Proof printed in colors. Title in Open Letters. Ornamental gilt frame.

366. DUCHESS OF DEVONSHIRE. After Gainsborough.
Mezzotint. Signed Proof printed in colors.

367. LADY SHEFFIELD. After Gainsborough.
Mezzotint. Signed Proof printed in colors.

368. LADY TAYLOR. After Reynolds.
Mezzotint. Signed Proof printed in colors.

369. LADY TAYLOR. Another copy of the same.
Also a signed proof, and printed in colors.

370. MRS. MUSTERS. After Reynolds.
Mezzotint. Signed Proof printed in colors.

371. MASTER HARE. After Reynolds.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

372. LADY HAMILTON AS CIRCE. After Romney.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

373. HON. MRS. BERESFORD. After Reynolds.
Mezzotint. SIGNED PROOF PRINTED IN COLORS.

HENRY WOOLF.

374. THOMAS CARLYLE.
After Whistler. Wood-engraving. VERY FINE SIGNED PROOF ON CHINA PAPER. Gilt frame.

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